

P12506

Price ~~75~~ cts. T

000P

916/

1-

CARL FISCHER'S
MUSIC LIBRARY

No. 631

CHAS. DANCLA

Op. 129

MELODIOUS PIECES

for

TWO VIOLINS and PIANO

BOOK II.

Price ~~75~~ cts.

CARL FISCHER'S MUSIC LIBRARY

Nos. 630, 631, 670, 632, 633, 671.

CHAS. DANCLA

Petite Ecole de la Melodie Twelve Melodic Pieces

for

TWO VIOLINS AND PIANO

Published in two series

also

Published in four books

Series I. Op 129

BOOK I.

Nº1. Andante cantabile

Nº2. Valse

Nº3. Andante cantabile

BOOK II.

Nº4. Barcarolle

Nº5. Nocturne

Nº6. Prière

Series II. Op.163

BOOK I.

Nº1. Melodie

Nº2. Petite Fragment de Sonate

Nº3. Gavotte

BOOK II.

Nº4. Polka

Nº5. Barcarolle

Nº6. Petit Rondo pastoral

Carl Fischer

NEW YORK — BOSTON.

Petite Ecole de la Mélodie

1st Series, Book 2.

Revised and fingered
by Gustav Saenger.

Nº 4.

Barcarolle

CH. DANCLA, Op. 129.

Allegretto cantabile.

1st Violin. *dolce*

2nd Violin. *dolce*

Piano. *p*

dolce

p

f

mf

rall. poco - a - poco f rall.

a tempo

dolce

suivez.

p a tempo

dim. e rall. poco - a - poco

dim. e rall. poco - a - poco

Fine.

Andante sostenuto.

mf

mf

cantante

cantante

cantante

p

p

cresc.

cresc.

p e stacc.

f

f

dolce e cantante

dolce e cantante

rall. poco - a - f poco

rall. poco - a - poco

rall. poco a poco

Da Capo al Fine.

Nocturne

No 5.

Andante con moto e grazioso.

The musical score is arranged in three systems, each with three staves. The top staff is for the 1st Violin, the middle for the 2nd Violin, and the bottom for the Piano. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked 'Andante con moto e grazioso'. The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system begins with a 'dolce' marking and a piano (p) dynamic. The second system includes a mezzo-forte (mf) marking. The third system includes a 'restez.' marking. The score concludes with a double bar line.

1st Violin.

2nd Violin.

Piano.

dolce

p

mf

restez.

This page of musical notation is divided into four systems, each containing a vocal line (soprano and alto) and a piano accompaniment (treble and bass staves). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The vocal lines begin with a triplet of eighth notes (fingerings 3, 3, 1) and a quarter note (fingering 4). The piano accompaniment features a forte (*f*) dynamic and a staccato (*stacc.*) articulation.

System 2: The vocal lines continue with a half note (fingerings 1, 2) and a quarter note (fingerings 2, 4). The piano accompaniment includes a *dolce* marking and a tremolo (*trem.*) effect in the right hand, with a piano (*pp*) dynamic.

System 3: The vocal lines feature a half note (fingerings 4, 0) and a quarter note (fingerings 1, 0). The piano accompaniment includes a *rall.* (rallentando) marking and a forte (*f*) dynamic.

System 4: The vocal lines conclude with a half note (fingerings 0, 3, 2) and a quarter note (fingerings 3, 4, 2). The piano accompaniment includes a *cresc.* (crescendo) marking and a piano (*p*) dynamic.

First system of musical notation, measures 1-4. It features a vocal line with triplets and a piano accompaniment. Dynamics include *f* (forte).

Second system of musical notation, measures 5-8. The vocal line is marked *dolce* (sweet). The piano accompaniment includes a piano (*p*) dynamic.

Third system of musical notation, measures 9-12. The vocal line is marked *sempre dolce* (always sweet) and *mf e sostenuto* (mezzo-forte and sustained).

Fourth system of musical notation, measures 13-16. The vocal line is marked *rall. poco a poco* (rhythmically decreasing little by little). The piano accompaniment includes a piano (*p*) and pianissimo (*pp*) dynamic.

Prière

Nº 6.

Andante sostenuto.

1st Violin. *mf*

2nd Violin. *mf*

Piano. *pp*

The first system of the score features three staves. The 1st Violin staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). It contains a melodic line with various ornaments and fingerings (1, 2, 4, 3, 0). The 2nd Violin staff also has a treble clef and the same key and time signatures, with a similar melodic line. The Piano part is written for grand staff (treble and bass clefs) and consists of sustained chords in the left hand and single notes in the right hand.

The second system continues the musical themes. The 1st Violin staff shows a melodic line with dynamics *mf* and *p*. The 2nd Violin staff has a similar line with dynamics *mf* and *p*. The Piano part continues with sustained chords and moving lines in both hands.

The third system features a change in dynamics to *dolce* for the Violin parts. The 1st Violin staff has a melodic line with a *dolce* marking. The 2nd Violin staff also has a *dolce* marking. The Piano part continues with sustained chords and moving lines in both hands.

The fourth system introduces a *sostenuto* marking. The 1st Violin staff has a melodic line with dynamics *mf* and *cresc.*. The 2nd Violin staff has a similar line with dynamics *mf* and *cresc.*. The Piano part continues with sustained chords and moving lines in both hands.

cresc. - - - *poco* - - - *a* - - - *poco*

cresc. - - - *poco* - - - *a* - - - *poco*

cresc. - - - *poco* - - - *a* - - - *poco*

dolce.

dolce.

p

riten. poco -

cresc. - *riten. poco* -

cresc.

riten. poco -

- *a* - - *poco*

a tempo

mf

a tempo

mf

- *a* - - *poco*

p *a tempo*

First system of musical notation, measures 1-4. The system consists of five staves: two single staves at the top and a grand staff (treble and bass clef) below. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fingerings (e.g., 4, 0, 3, 1, 0).

Second system of musical notation, measures 5-8. The system consists of five staves. The notation includes notes, rests, and fingerings (e.g., 3, 4, 2, 2). The word *dolce* is written below the second and third staves. The system concludes with a double bar line and a repeat sign.

Third system of musical notation, measures 9-12. The system consists of five staves. The notation includes notes, rests, and fingerings (e.g., 4, 1, 4, 0, 3, 4, 0, 2, 3, 0). The word *dolce* is written below the second and third staves. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, measures 13-16. The system consists of five staves. The notation includes notes, rests, and fingerings (e.g., 3, 0, 2, 1, 0, 3). The word *pp* is written below the first and second staves. The word *trem.* is written above the third staff. The system concludes with a double bar line and a repeat sign.

SELECTED VIOLIN SOLO PUBLICATIONS FOR BEGINNERS

FIRST POSITION
ONLY

Authoritative, Instructive Editions
SERIES I

ELEMENTARY
GRADE

CZERWONKY, RICHARD, In Slumberland, Berceuse (C).... .50

A simple, plaintive little solo; half and quarter notes only. Very melodious.

EBERHARDT, GOBY, Little Melodies for Beginners.

Part I—9 Melodies within range of 5 notes75

Slightly more advanced material for beginners, only the second melody in this part in quarter and half notes. All the rest are more advanced, demanding better knowledge of keys and of the shorter denomination of notes.

Part III—5 Melodies on 2 and 4 Strings75

1. Little Waltz (A)
2. Ring Around a Rosy (A)
3. Scherzo (G)
4. Little Slumbersong (D)
5. Dancing in the Open (C)

Effective little solo numbers for juvenile players who have gained fair control of the first position.

HOFMANN, RICHARD, Op. 85. Sixteen melodious pieces in the first position.

Book I—Violin and Piano.....\$1.00

1. Fair Lucille (A)
2. Little Partners (D)
3. Woodland Spirits (C)
4. On Parade (D)
5. Dance of the Sun Rays (D)
6. On Meadows Green (C)
7. Fairy Footsteps (G)
8. The Jolly Bluejacket (F)

These little solo numbers are of exceptional musical interest and very suitable for talented players; the pieces are of varied difficulty.

Book II—Violin and Piano....\$1.00

9. The Dancing Lesson (Bb)
10. Dreamy Moments (Eb)
11. The Alpine Maiden (A Minor)
12. Across Meadow and Field (C)
13. With Gipsy Chieftain (E Minor) (I-C)
14. With Whip and Spur (Partly in D Min. & D Maj.)
15. Grandma's Favorite Dance (Partly in Eb & Ab)
16. The Merry Postillion (Partly in F & Bb) (I-C)

Similar to Book I, the contents of this book are of varied difficulty and demand players with more technical surety and general musical ability. The pieces are also somewhat longer, and more advanced as to keys and general musical demands.

KLASSERT, M., Op. 32, No. 1. Melodie (C)40

A pretty and easy solo. First uses of accidental signs, dotted notes and simplest bowings.

MARGIS-BERGER, Home, Sweet Home, Waltz50

An attractive combination of favorite songs such as "Soldier's Farewell," "Good-Night, Ladies," "We Won't Go Home Till Morning," and "Home, Sweet Home." Easiest arrangement in half and quarter notes only and several simple double stops. Partly in C & G Major.

MEYERBEER, G. Three Operatic Extractor arranged by Gustav Laenger.

Consecration of Swords (Les Huguenots) (F)35

Coronation March (Le Prophete) (C)35

Shadow Dance (Dinorah) (C) .35

Easy first position arrangements of these three well known operatic extracts. Demanding fair left-hand ability and surety in bowing.

OEHLER, LEO, Op. 114, No. 1. Jack and Jill Waltz..... .50

A pretty little solo for the E, A and D strings only. Very effective. Partly in A, E & D Major.

SAENGER, GUSTAV, Op. 96. New School of Melody.

Part I—12 Melodious studies on 5 notes for the development of the 4 fingers upon one string....\$1.00

1. Melody (F)
2. Romance (C)
3. Á lá Gavotte (Partly C & F)
4. Canzonetta (A minor)
5. Petite Legende (A minor)
6. Barcarolle (C)
7. Á lá Marcia (Partly C & F)
8. Petite Valse (C)
9. Canzonetta (G)
10. Air (C)
11. Impromptu (C)
12. Humoresque (Partly G & C)

The contents of this part are specially designed for the careful development of the fingers on one string only. Numbers 1 to 3 are for the E string, numbers 4 to 6 for the A string, numbers 7 to 9 for the D string, and numbers 10 to 12 for the G string. Very melodious and supplied with effective piano accompaniments.

Part II—15 melodious studies for the gradual connection of the Strings \$1.25

1. Prelude (C)
2. Berceuse (A Minor)
3. Gavotte (Partly F & Bb)
4. Pavane (Partly D min. & D Maj.)
5. Menuett (Partly D Min. & D. Maj.)
6. Arabesque (Partly A Min. & F Maj.)
7. Burlesque (Partly G & C)
8. Serenade (Partly C & F)
9. Air (C)
10. Valse Gracieuse (F)
11. Barcarole (G)
12. Petite Tarantella (Partly A Minor & A Maj.)
13. Laendler (G)
14. Cavatina (F)
15. Scherzo (Partly G & C)

These pieces demand slightly more advanced players. They are designed for the connection of the strings and offer excellent material for technical and musicianly training.

SARTORIO, ARNOLDO. Andante Religioso50

The musicianly character, as well as more advanced employment of accidentals and varied rhythmic demands of this little solo, make it particularly desirable for ambitious first position players.

Op. 126, No. 1. Day Dreams (G) .40

A plaintive, simple melody. Easiest notation and bowing.

Op. 128, No. 1. Morning Prayer (C)40

Easiest notation and simplest bowing. First use of fourth finger. Very melodious.

SCHMIDT, ERNEST, Op. 19. From a collection of 12 Melodies.

No. 1. Melancholie (on 2 strings) (A Minor)40

No. 2. Romanze (on 2 strings) Partly G & C)..... .40

No. 4. Valse (on 3 strings) (Partly G & C)..... .40

No. 5. Ballade (on 3 strings) (F)40

Very easy and attractive little solo numbers in simplest notation. The remaining numbers of this set are slightly more advanced.

CARL FISCHER
BOSTON

COOPER SQUARE

NEW YORK
CHICAGO